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Arauco domado. Written not long before 1625; cf. Menéndez y Pelayo, *Acad.*, XII, clxxii.

Argel (El) fingido y renegado de amor. The play is cited in P. Note, also, the reference in *El Pelegrino* . . . ed. *Obras sueltas*, v, 463.

Atalanta (La). May be *Adonis y Venus*; cf. Restori, *ZRPh.*, xxiii, 451.

Ausente (El) en el lugar. This play contains one of many references to *La bella malmaridada*, which was, however, a popular phrase, as well as the title of Lope's play.

Buena guarda (La). Two verses of the work occur in other contemporary comedias (cf. Mira's *El Esclavo del demonio*, l. 301; also, *El Diablo predicador*, ed. *Rivad.*, p. 331 c). Lope's version is:

Considerad que hay infierno,
Muerte y vida, pena y gloria (*Rivad.*, 337).

Caballero (El) del milagro. The title at the close is, *El (not y) arrogante Español*. This same title occurs within the play. According to Professor De Haan (*An outline of the history of the novela picaresca in Spain*, p. 21), it was Agustín de Rojas' *El viaje entretenido* (1603) that brought the expression *Caballero del milagro* into vogue. Lope's play must have been written, therefore, about 1603,—it is cited in P.

(To be continued.)

MILTON A. BUCHANAN.

University of Toronto.

A POEM ADDRESSED TO ALEXANDRE HARDY.

In spite of the numerous and patent defects in most of Hardy's work, his importance as the first conspicuous writer of popular dramas in modern France continues to give value to any contribution concerning his life or his plays, especially as documents known to refer to him are exceedingly few and brief. I would therefore call attention to a poem that has been neglected even by M. Rigal, who has written the authoritative biography of Hardy. It is addressed to the play-

wright by his contemporary, Isaac Du Ryer, author of occasional poems published under the titles of *Temps perdu*¹ and *Les Heures dérobées*.² The poem, found on pages 29-30 of the latter work, runs as follows:

Au Sieur Hardy.

Assez longtemps et trop souvent
De tes escrits l'on a fait conte,
Souffre, Hardy, doresnavant
Qu'une ieunesse te surmonte
Et quelque grands labeurs que tu mettes au iour
Quelle [sic] offusque ta gloire, et paroisse à son tour.

Excuse moy si ie te dis,
Bien que tu sois une merueille,
Que leurs beaux vers dont tu mesdis
Plus que les tiens charment l'oreille,
Tes vers sont un plain chant ordinaire et commun,
Et les leurs un concert qui rait un chacun.

Mais ce n'est pas moy seulement,
Qui suis pour eux, et qui les louë,
Tous ont le mesme sentiment,
Et le plus critique l'aduouë,
Toy mesme par ton fiel, ta rage et ta douleur,
Tu tesmoigne [sic] quelle est leur force et leur valeur.

Mais pourquoy ces ieunes esprits
Ne seront-ils chers des Muses?
As-tu seul leur mestier appris?
Sont-elles dans toy seul infuses?
Non, non, Hardy, crois-moy sans plus estre enuieux
Qu'elles cherissent plus les ieunes que les vieux.

As the only copy of the *Heures dérobées* that I have been able to find shows neither permission to print nor *achevé d'imprimer*, I cannot assign the collection an earlier date than 1633, but it is certain that the poems were written before October, 1632, as Hardy is known to have been dead at that time.³ Two poems of the collection were written after October 28, 1628, for they celebrate Richelieu's capture of La Rochelle. All were probably composed later than 1624, for otherwise they would have been apt to appear in the *Temps perdu*, the last edition of which came out in that year. These facts, taken in connection with the references to Hardy's old age and the success of his young dramatic rivals, make 1630-32 the most probable dating for the poem.

For it was only towards 1630 that Hardy was surpassed in popularity by a band of young dram-

¹ Paris, 1609 (second edition), 1610, 1624.

² Paris, 1633. There is a copy in the Bibliothèque de l'Arsenal.

³ Cf. Rigal, *Alexandre Hardy*, p. 38, Paris, 1889.

artists. His older rivals, Théophile, Racan, and Gombaud, do not constitute a sufficiently large or prolific group. The first of these died in 1626. It is when the others were joined by Mairet, Corneille, Rotrou, Tristan, Pierre Du Ryer, and Scudéry that a definite step is made in the development of the drama with a more accurate psychology, more careful construction, and a greater purity of thought and expression, often accompanied by a no less popular *préciosité*. These qualities, answering the demands of an audience whose refinement was steadily increasing, won success for the plays of the new school, while those of the old leader appeared correspondingly antiquated. It is not surprising if the change brought out expressions of "fiel, rage, et douleur."

To Hardy's jealousy of his young rivals, as here described, was probably due the faint praise he is said to have bestowed on Corneille's *Mélite*, which, according to the *Mercure galant* he called a "jolie bagatelle," according to Fontenelle, "une assez jolie farce."⁴ At the same time his feeling may have been exaggerated by Du Ryer, whose tone indicates a personal hostility to the old dramatist, produced by professional jealousy, for he, too, had attempted the drama,⁵ or by his friendship for the younger generation, among whom were numbered his son, Pierre, and his friend, Tristan l'Hermite, to whom he wrote two complimentary poems published in the *Heures dérobées*.⁶

H. CARRINGTON LANCASTER.

Amherst College.

SILENCE AND SOLITUDE IN THE POEMS OF LEOPARDI.

It has often been said that the greatness of a man does not depend upon the pleasures he enjoys but upon the sufferings he undergoes. Among Italians who prove the truth of this saying none

stand forth more clearly than Dante and Leopardi. Both drained the cup of bitterness to the dregs. Dante's lofty patriotism and uncompromising uprightness of character brought upon him endless woe during his days on earth, and Leopardi's physical and mental sufferings doomed him to a brief life full of misery. And yet had Leopardi and Dante suffered less, the world would probably have been deprived of two of its greatest poets. While Dante sang the sorrows of sinners in the other world and the happiness of the blessed, Leopardi sang the bitter fate of mankind in this world of ours. It is true the latter poet sang first of all his own misfortunes and his own despair, but behind the manifestations of his individual sufferings, the accents of universal misery and sorrow ring out as clearly as they do in Hamlet's famous soliloquy. Leopardi was a pessimistic poet—he has been called even *the* poet of pessimism. This pessimism sprang from the profound conviction that although man always strives after happiness and his great need is happiness, yet he can never attain the object of his strivings. According to Leopardi, man is sure of nothing but of sorrow and death.

My present aim is not to enter upon a philosophical analysis of our poet's pessimism. I wish to call attention to two particular traits, namely, silence and solitude, which are profoundly stamped upon his poetry. Silence and solitude, indeed, seem to have been among the frequent means by which he gave expression to his pessimism.

In the following I shall adhere to the chronological order of the poems and I shall begin with the *Frammento* of 1816.

In the midst of an almost universal silence a maiden goes forth alone in search of love. All nature smiles around her and the only sounds heard are those of the rustling of leaves and the sad song of a nightingale. Suddenly the landscape changes: A thunderstorm springs up accompanied by a pelting rain. Darkness reigns everywhere and the maiden's heart is filled with fear—so much so that when the storm abates at last, she is dead, turned to stone—"Ella era di pietra"—as the poet sings.

Among various other features of this poem, there are two which impress themselves strongly upon the reader's mind: They are a deep silence

⁴For a discussion of these criticisms see Rigal, *op. cit.*, pp. 59-61.

⁵In his pastorals, *La Vengeance des satyres*, Paris, 1614, and *Le Mariage d'amour*, Paris, 1631.

⁶*Pour Monsieur Tristan* and *A Monsieur Tristan sonnet*.